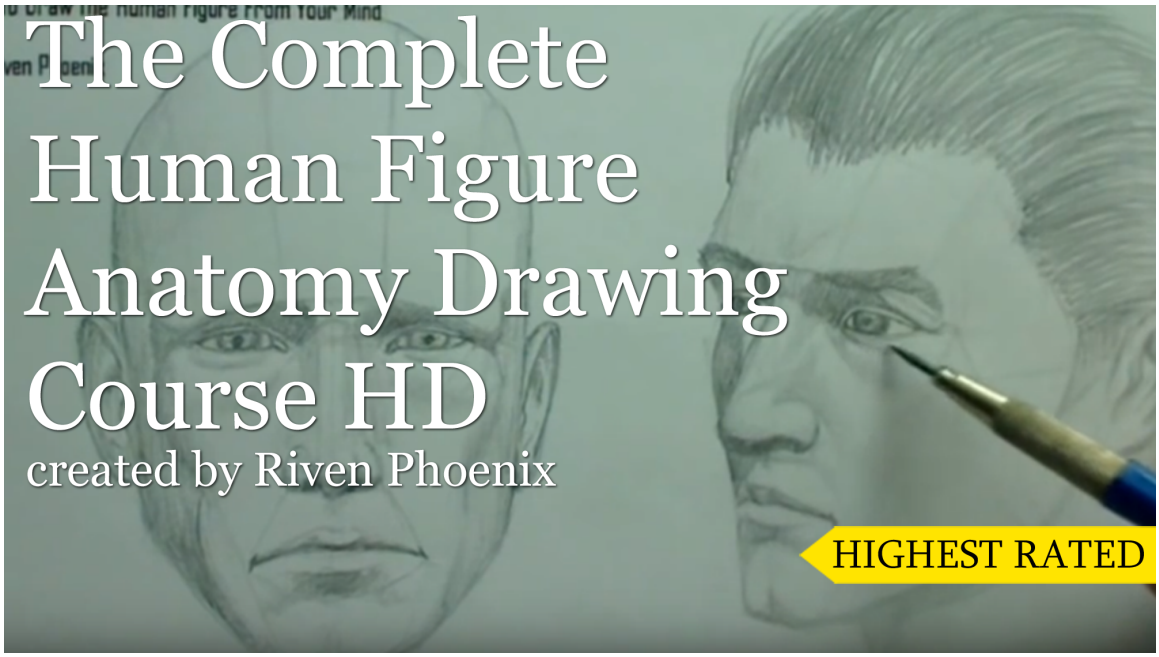

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 109 - Creating The Powerful Mannequin System - Part 6

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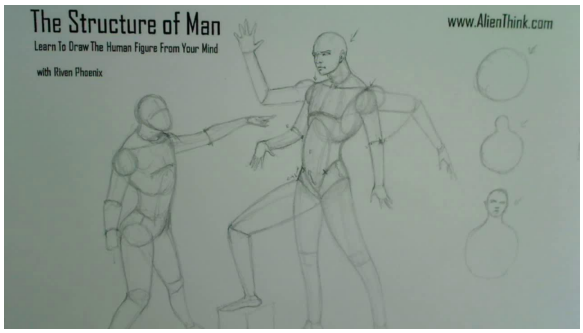
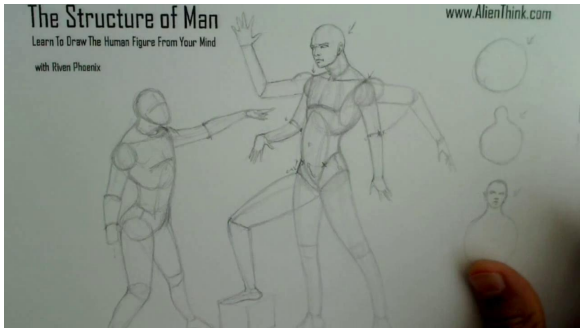
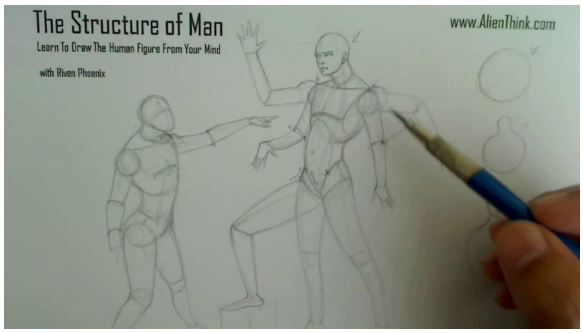
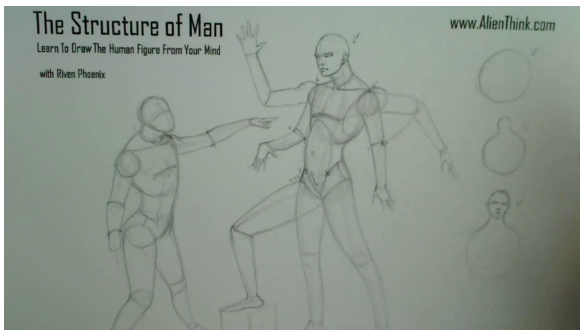
1		Hey guys, my name is Riven Phoenix and welcome to the structure of men learn to draw the human figure from your mind training course.
2		Okay, so in the previous lesson we went through an incredible journey here we could say in artistic thinking where we will begin to understand really how clever our mind is to be able to figure out
3		how to draw the figure in 3D space, right? So we know that now when we learn the rest of the muscles of the human body it's going to just come down to the basic understandings of the forms and understanding how where each muscle is connecting to be able to draw realistic figures.
4		So now what we're going to do is we need to also draw this from the back, right? We need to understand what do we need to keep in mind about the back.

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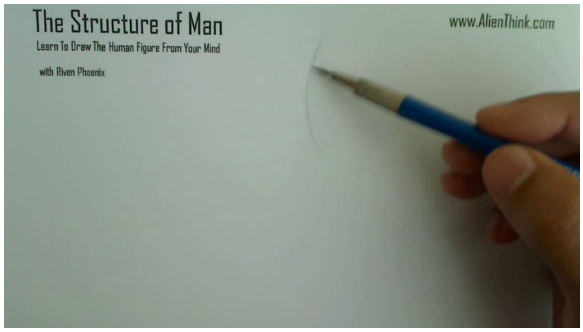
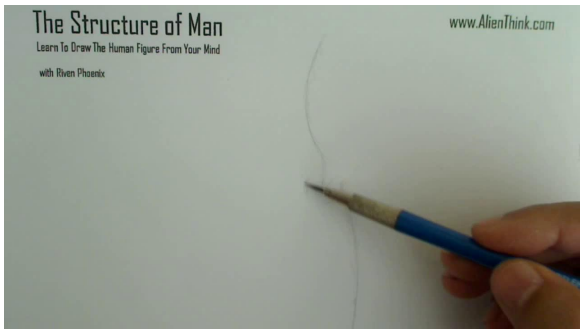
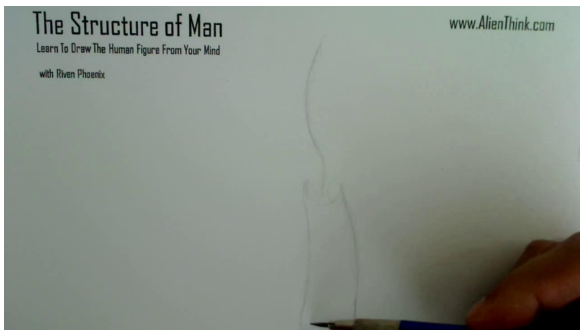
5		So when we draw the figure from the back it's going to be just a very simple concept, right? So here I'm just going to draw out let's say a line here for the back.
6		I'm just thinking again in like this fluid idea here that this is what I want let's say from the back I just want let's say a leg that's just going to come down like this over here, right?
7		So and then from here I'm going to do the other leg like this other bit in perspective, right?
8		So here I can just do just sketch it out very lightly like this here from the back, okay?

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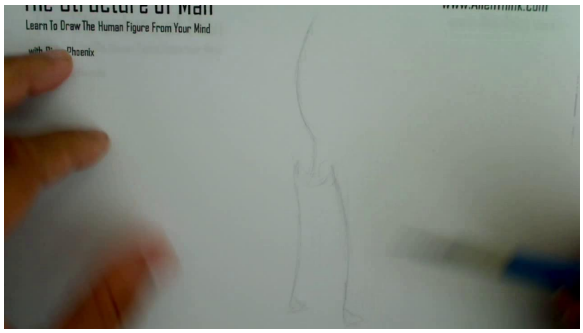
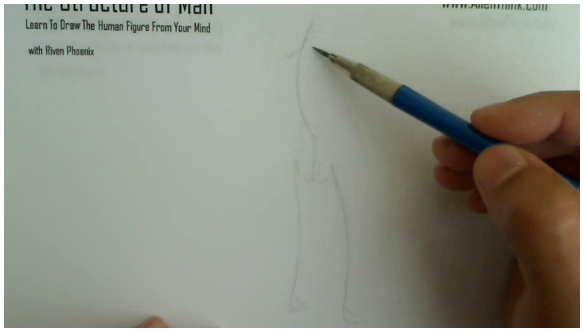
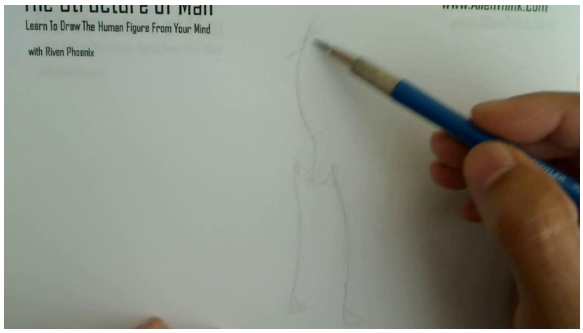
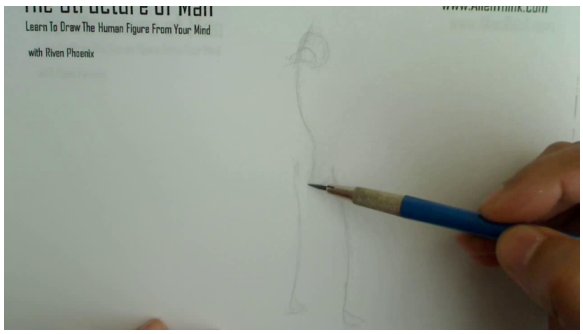
9		So once I do this this is going to be very easy because now we could just look at, okay, well, I mean how tall should this guy really be?
10		So all we have to do is now really there's not much because the good thing about the back is just there's really not much space going on. We can just follow the line.
11		So here we're just going to draw like these simple shapes here, right? This is the head I'm going to draw a concept for the neck over here, right?
12		And just determine okay look where's the the chest I'm going to be about here. So here I'm just again just going to draw out the chest, the design for the chest cavity like this, right?

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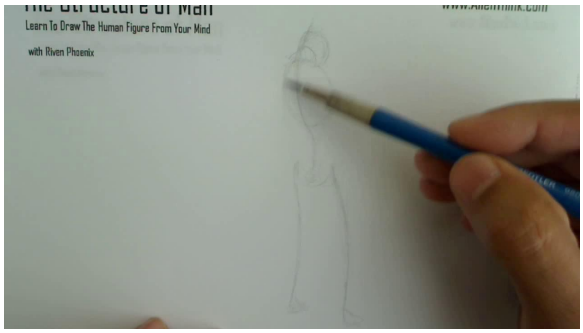
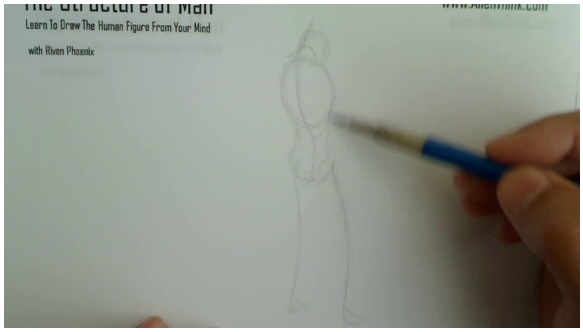
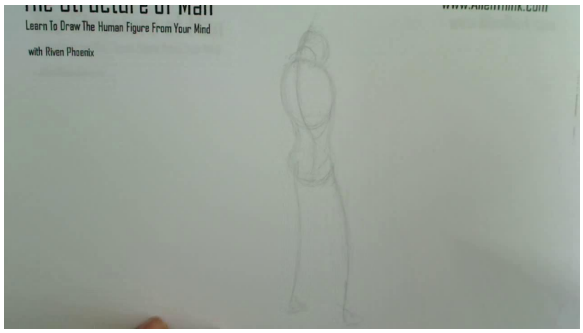
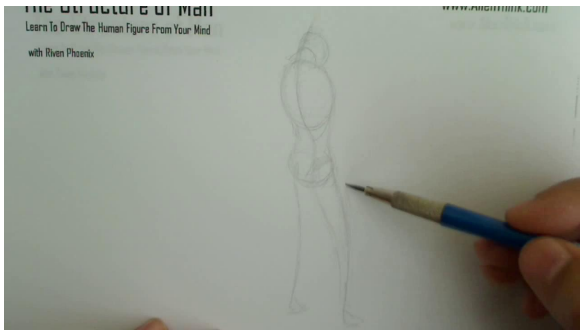
13		Just going to be simple about the ideas first just feel my way through it, right? And I already know that right this is just going to bend like this because this is really going to be like this idea for the circle that we did, right?
14		Just understanding some of the basic concepts here, right?
15		So once we get this we already know from our understanding of that idea is right we're just going to now get let's say this line here for this area for the leg, right?
16		I'm going to first just put down very basic lines here, right? I'm just showing you how rough you can be with these concepts, right?

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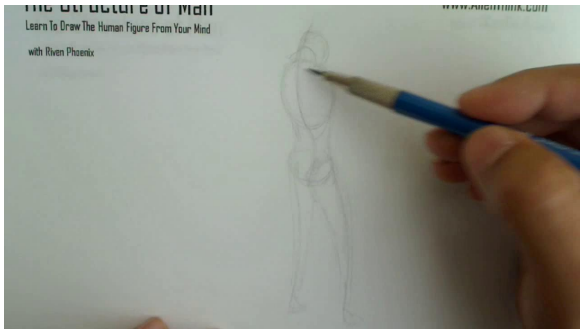
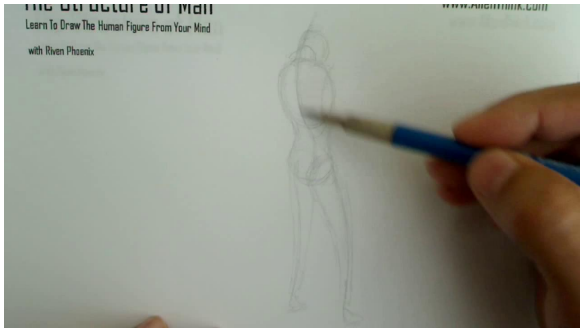
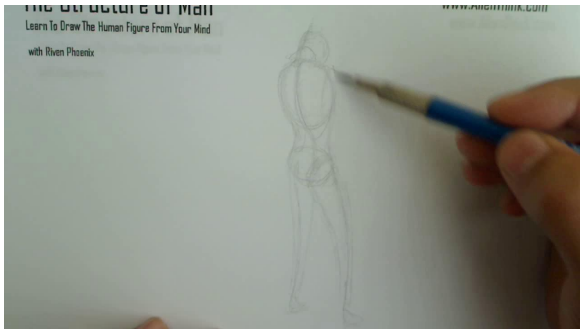
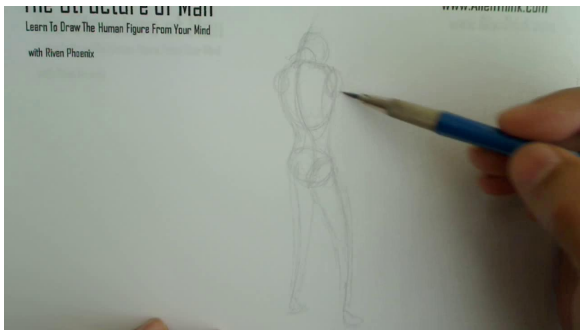
17		So here we already know right when it comes to the basic shapes it's going to be just like this, right? This is what we determined about this, right?
18		This line here this line original line that I put means nothing, right? Because now I can just detach from it and now score to really figure out, okay?
19		Well, what do I really want to do here with this idea here, right? So I know that I'm going to get the whole for this guy over here for the ball joints over here and the other side, right?
20		And then here I can say that, okay, well, what I want to do is really just draw out a hand here. I'm going to now know where the the the naval is.

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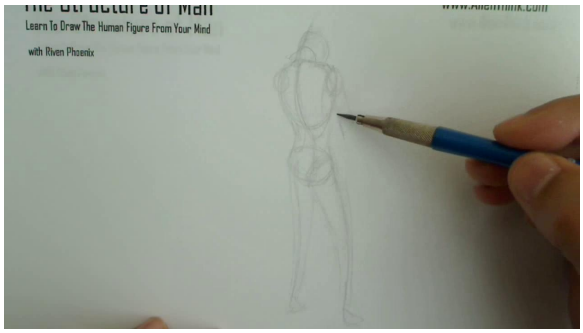
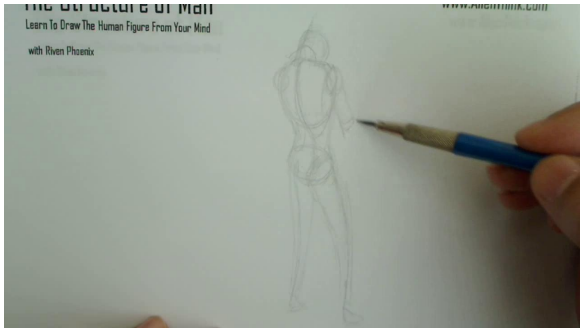
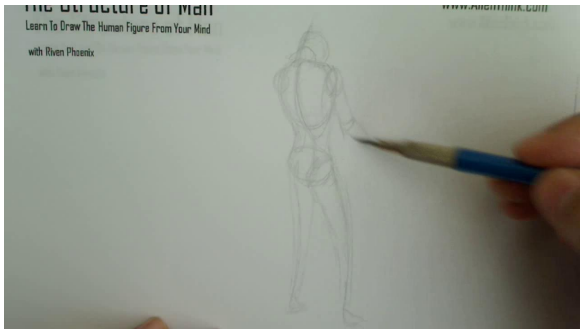
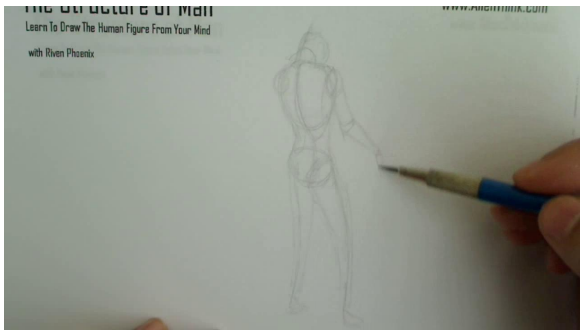
21		So I'm not going to do this kind of too big over here, right?
22		Conceptually just think it out, think it out in your mind.
23		What is it that you want to do? Notice that we didn't even do the gesture system for the hand all the way for the arm, right?
24		Here we'll do like the just like this, something like this, that's it, right?

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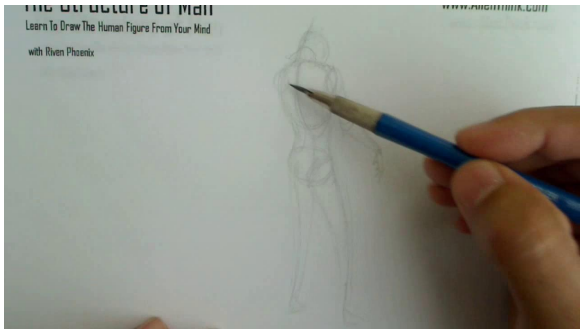
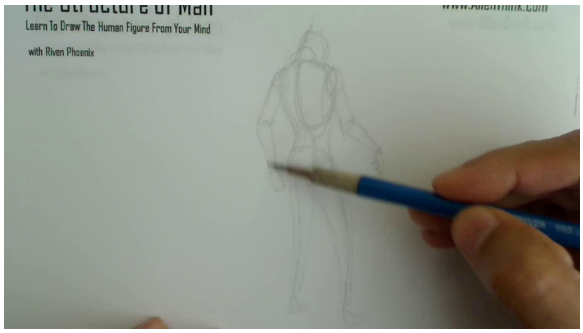
25		And then here from the back, we can now understand, okay, now how this is going to help us understand what's going to happen in the back, right?
26		So here I could now just let's say put this arm like this and then let's say let's just do this like the thumb is just going to be here, right?
27		Something conceptual like this first.
28		Then once we've done this, we're just going to zoom out a little bit and just understand, hey, look, do I really have all the lines down the way I want want this figure to look, right?

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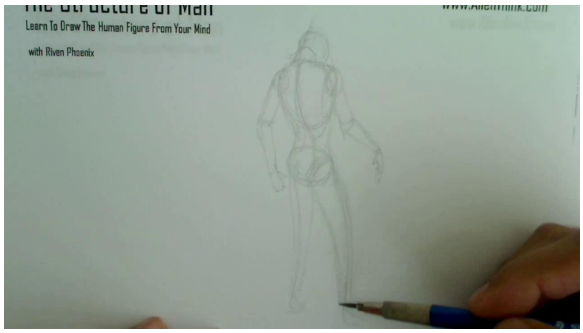
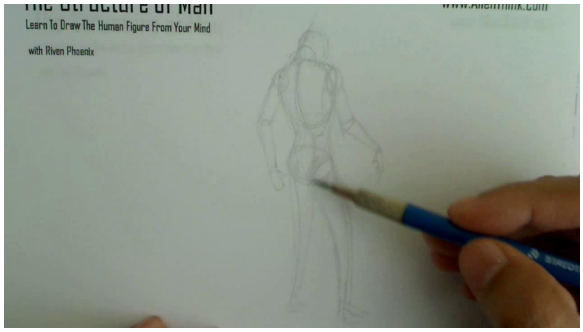
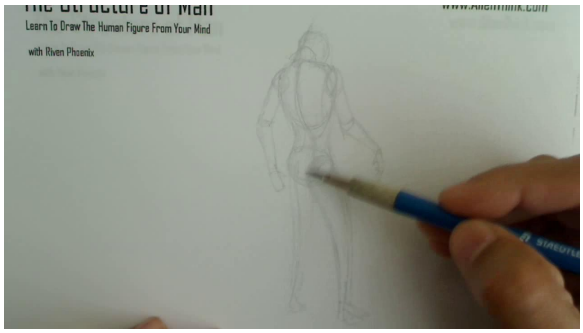
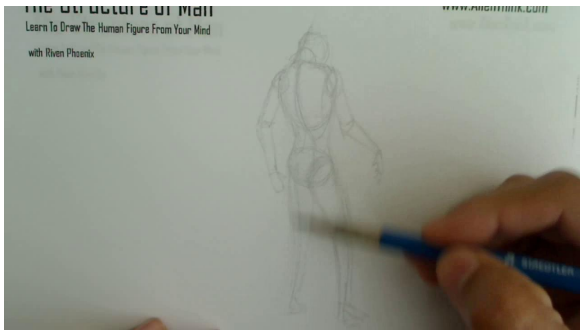
29		So this is much more of that sketchy artistic style, right?
30		Really used in animation also, right?
31		So we already know what's going to happen over here, right?
32		We're just going to get just become comfortable with the idea first, right?

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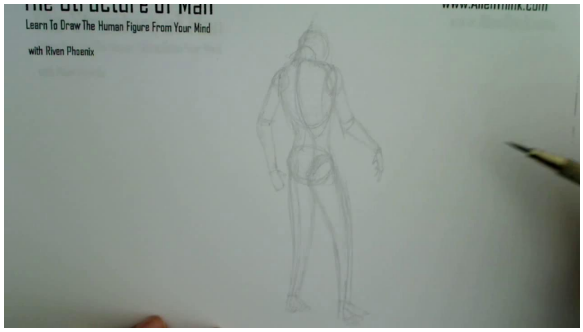
33		Is this really what I want? Does it make sense? Right? Does it really look like what I'm looking for?
34		Right? Regardless of how this looks, this is what I'm proving to you is that it doesn't matter what kind of abstract shape you're going to be faced with, we can always create a human figure from it.
35		Okay, so now when we have this, we're now going to just think about some of these lines here now.
36		We're going to just darken them up. We're not going to erase anything, right? We're just going to do this.

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37		Okay, I got this part here. I know about visually this line over here, right?
38		I know that this is going to be here for everything, everything is going to just meet and I'm not going to finish the whole thing.
39		I'm just going to make this line, right?
40		So here I just want to understand, do I have the angles right?

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41		Because the chest cavity really is just going to go out more.
42		So I know it's going to be kind of like this, right?
43		Then here I'm just going to feel my way through it, right?
44		I know that over here I'm going to now get that idea for the pelvis that we like to go.

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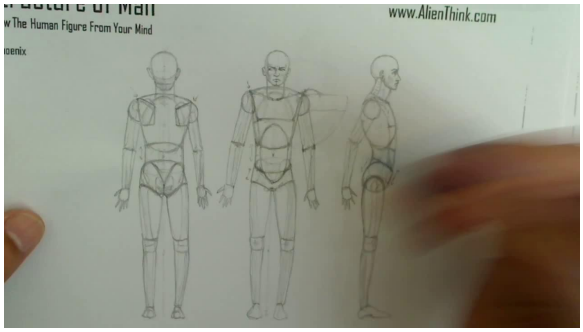
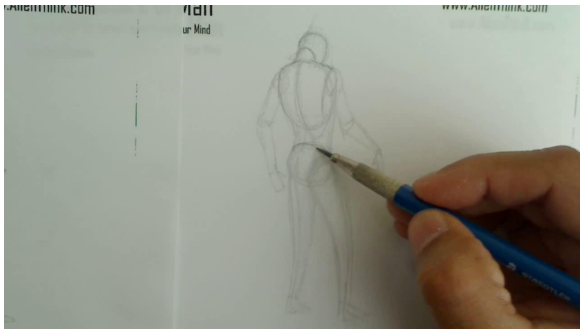
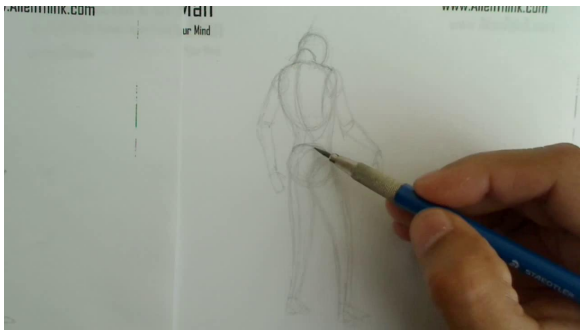
45		And then if you notice, you go back to this drawing here, notice what we did over here, right?
46		This idea over here. So here we're going to say, okay, right?
47		Really, this idea is coming from the pelvis, right?
48		What we're doing is we're letting go of the pelvis and we're going to let go of the scapula, right?

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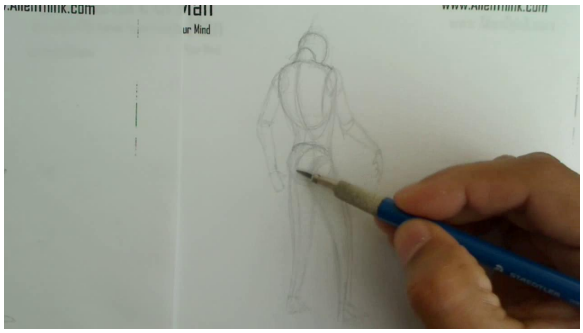
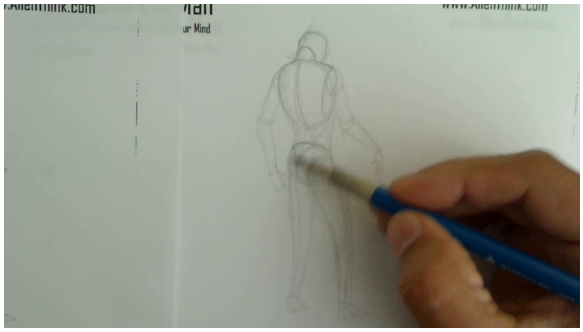
49		We're just going to do this like this for now, right?
50		And then over here and when we get this, we know about this area over here, right?
51		We know that we're going to get, when we get this line, we're going to always get this area here, right?
52		We cannot forget about this area.

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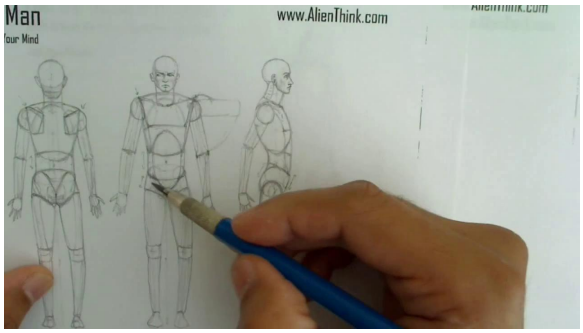
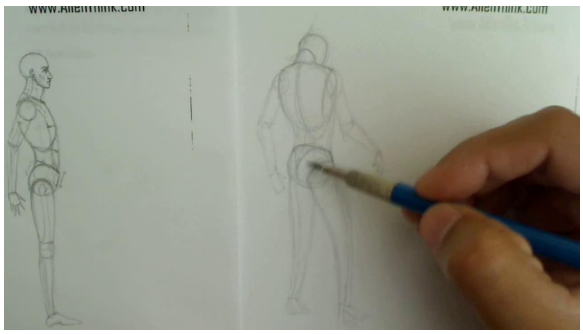
53		This always is going to make an impact on the figure.
54		So once we have this, right, we're going to just draw this out.
55		So here I'm just, before I complete this, I want to show you one of the most important parts of this.
56		It's the ones you have this, right?

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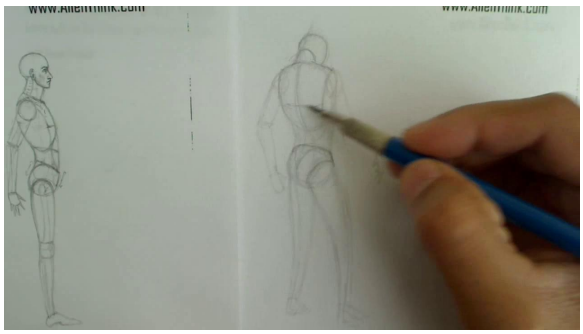
57		You know where you just make a determination.
58		Well, okay, well, the chest cavity is probably going to be just about here, right?
59		You make an approximation, right, based on the calculations that we did.
60		So once we have this, we know, right, the scapula is just going to be like this.

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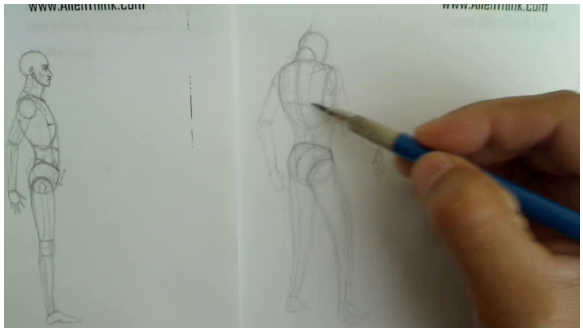
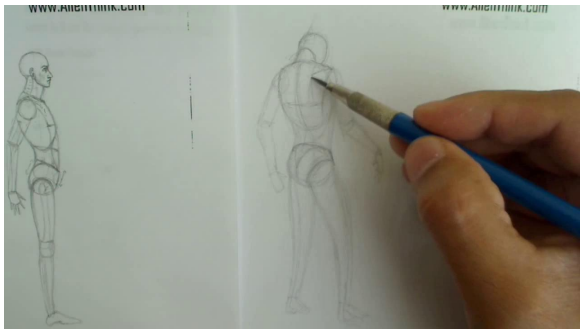
61		We know that the line is just going to be like this, right?
62		We know, and then that's all we did, right?
63		That's all we need to remember about this, because this is going to help us.
64		Now look, when we do this in perspective, how easy it gets to do this scapula.

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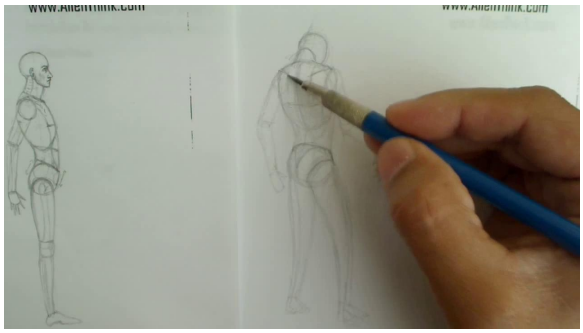
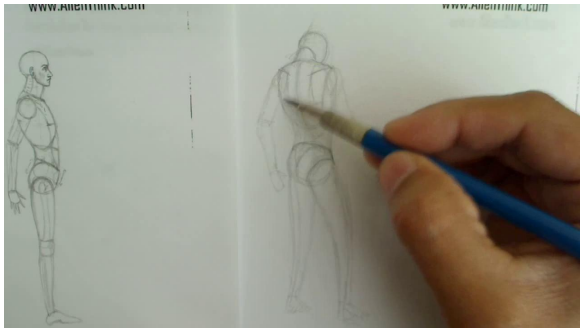
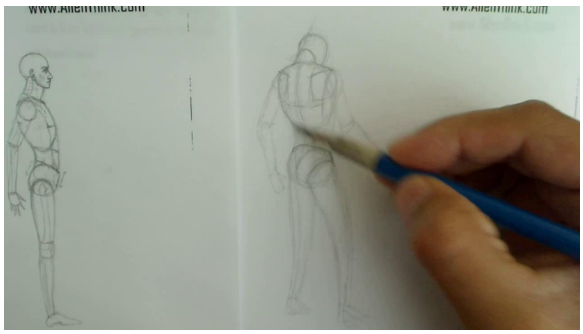
65		It's just this.
66		We don't have to worry about it, because this area here is going to play a major role when we do the muscles, right?
67		So we can even pull this up if we feel that, yeah, I think this is too down, right?
68		So here I'm just going to do it this way, right?

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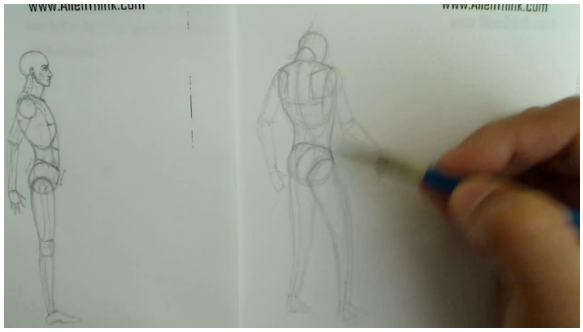
69		Just like this.
70		And that's really it.
71		All there is to it about it, right?
72		So here when I do this joint here, I can just do it simply like this,

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73		knowing that I'm just going to come down over here and now draw it this way.
74		Right.
75		And then for the hand, it's going to be very simple.
76		Just think about, well, what do you want to do with it, right?

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77		And now look at this.
78		This is where we can determine, okay, well, this is where the elbow point is going to be, right?
79		And it's going to go like this again, right?
80		So this is connecting over here, and the radius is going to be over here, right?

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81		The R radius is going to go here.
82		It's going to go through the thumbs of means.
83		It helps you to understand how the muscles are going to be structured, right?
84		And then over here, I'm just going to do this over here, right?

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85		Finish this off like this and just determine.
86		And now when you do this, you'll find that, okay, well, maybe I made...
87		I'm just doing this hand over here, much more close, so it's this way.
88		Right.

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89		You're going to get anomalies that you're going to see later on, hey, maybe I've sort of switched it.
90		I made a shorter, right?
91		You just have to deal with those ideas because you're moving fast
92		through these conceptually, right?

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93		So here we're just going to do the hand like this over here, really...
94		Nothing more to this than this, right?
95		We just do the hand like this over here.
96		Now here's where the radius is not going to be coming from the other side, right?

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97		So you know that, okay, well, my elbow is going to be here, right?
98		It's going to be going this way and the radius is from the other side,
99		coming all the way across to the thumb, right?
100		This will help you to understand the muscles later on, right?

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101		So once we get this, we can now start to really just get comfortable with the idea now.
102		So here we're just going to get this line here, right?
103		And now we can start to finish this off.
104		So that, okay, well, where should we leave the navy?

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105		And here we're just going to do it this way over here.
106		This is...
107		Huh?
108		Conceptually where the knee is going to be based on our ideas, right?

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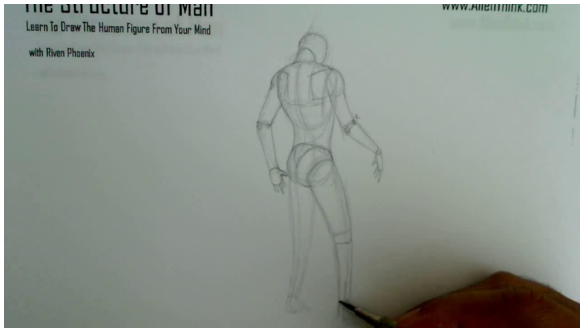
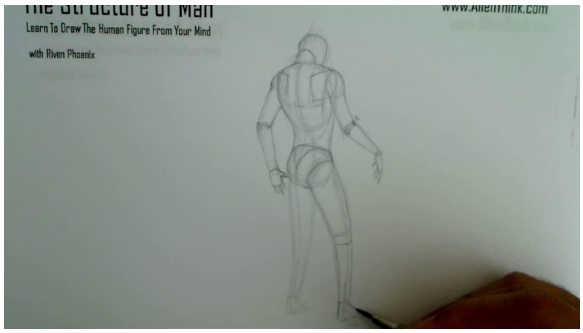
109		And then we can just finish this off over here.
110		Again, over here when you get here, you can just start to think this in basic shapes, right?
111		Think about how we begin to understand this idea here of the foot, right?
112		And then over here, we'll do the same thing.

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113		Let's come down and just see that, okay, well, this is kind of going to be going in perspective anyways, right?
114		So this leg is kind of going to appear our little shorter or I can make it longer depending on how I feel about it.
115		Right, and over here, this is just going to be like this, right?
116		There's really nothing complicated about this.

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117		You just got to now start thinking in perspective, right?
118		But this gives you an idea of how the back is going to now work, right?
119		Important part is key elements of this is this stuff over here, right?
120		Again, we know that this is where the points are going to be, right?

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121		And we also know about this area over here, right?
122		This line here, this line here, and we know about this line here.
123		It curves like this, right?
124		For the scapula, right?

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125		So here, now we can report like the official line here for some of these areas, right?
126		So you can twist and turn to wherever it wants.
127		And notice that even this area here, the way we did it, it just automatically figures itself out, right?
128		Because over here, if you look, see, this area here can pair it to the back to where it is over here.

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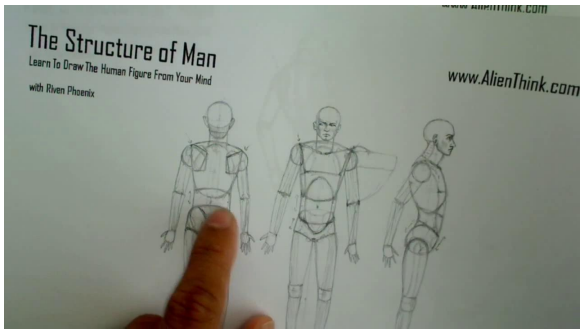
129		See, over here on the side goes like this.
130		Right, so anyway, this is like a very simple example of how you can now take this information
131		and start to draw out the back.
132		So what I'm, what we're getting at is that basically in the end of it all, what's going to happen is that

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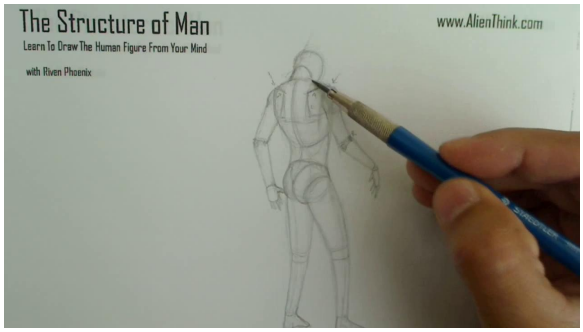
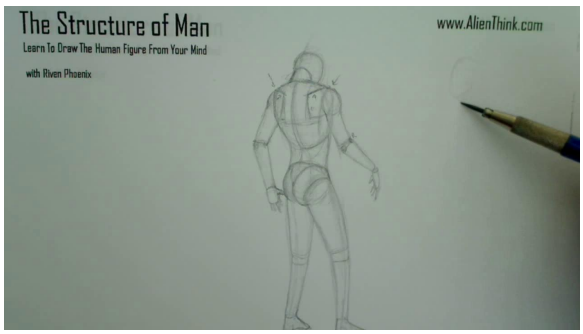
133		because we're understanding the human figure in using all these personal understandings,
134		our own rules of how everything is going to work, really in the end it's just going to come down to that block system that I talked about, right?
135		So the block system, if you think about it, right, really the way the block system would be,
136		that you can literally just draw out the human figure really in just one conceptual idea, right?

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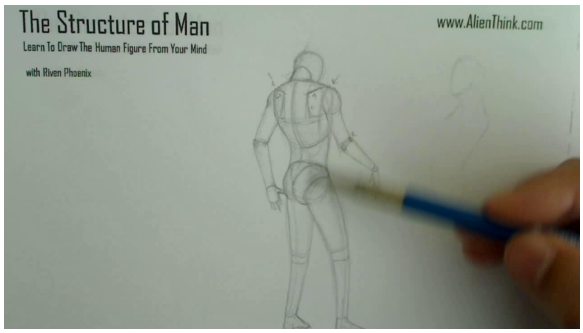
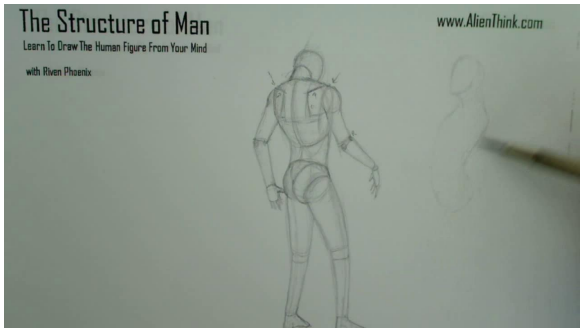
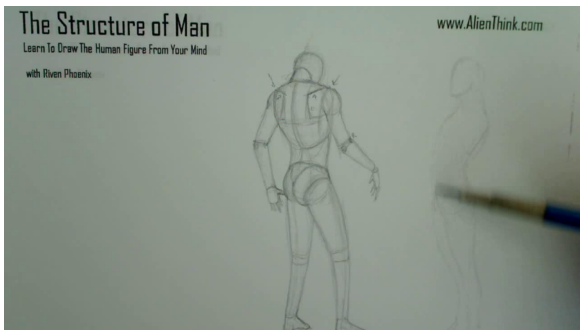
137		Because all these basic shifts are now just going to come together.
138		You'll be able to just do this, right?
139		Conceptually, that is the idea of this that we just want to get to such a, let's say, this high level of understanding
140		that I just want to be able to draw out the figure like this in this complete understanding of the block very quickly, right?

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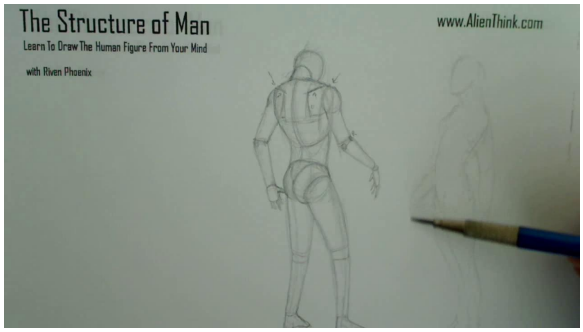
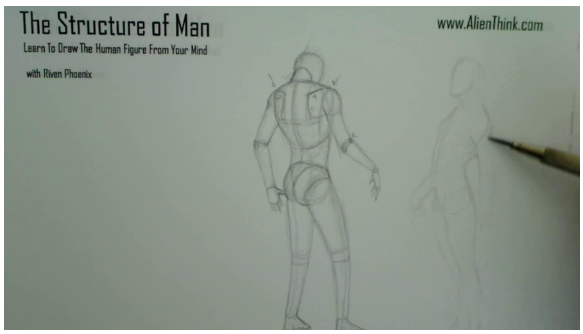
141		Let's say that this hand is going to be here or something, right?
142		We just do it like this, like I showed you in the beginning drawings, right?
143		So what happens is that once you do this, you already understand how everything's going to be spaced out automatically, right?
144		You begin to, well, you begin to understand conceptually what's going on, right?

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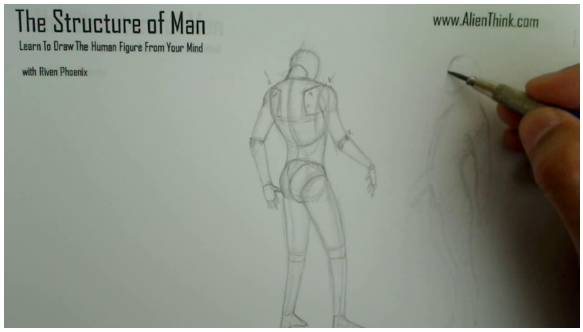
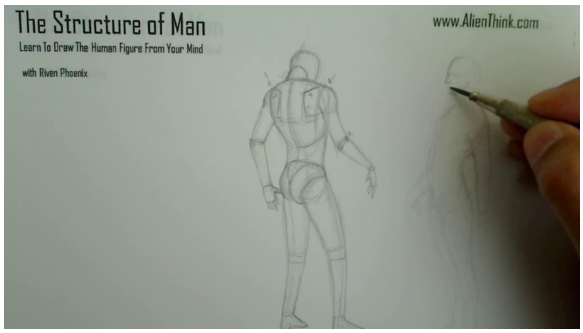
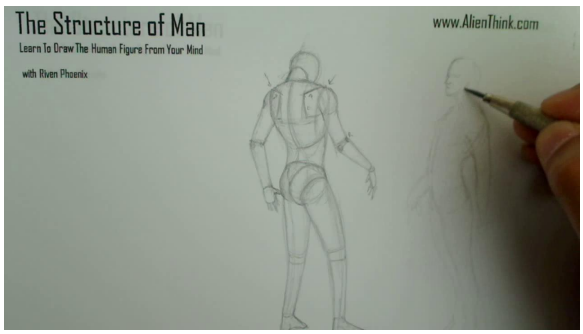
145		So even with this system, even with this, we can now start to just get like a conceptual idea here
146		and say that, okay, well, I want to now start to, let's say, draw out a figure based on just these ideas, right?
147		Proving to you again, it doesn't matter.
148		Regardless of what kind of abstract sheet you have, you're going to be able to draw out the human figure.

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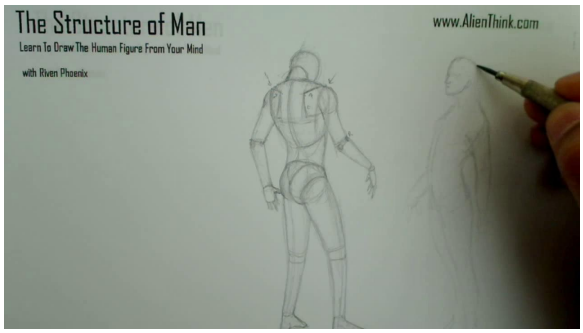
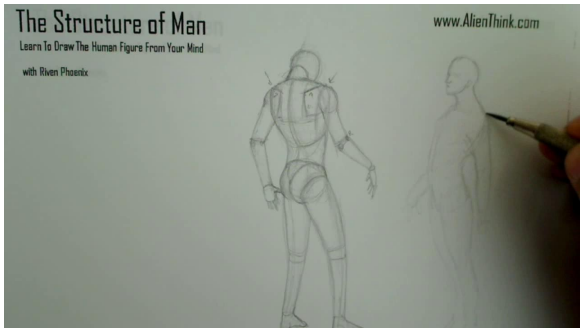
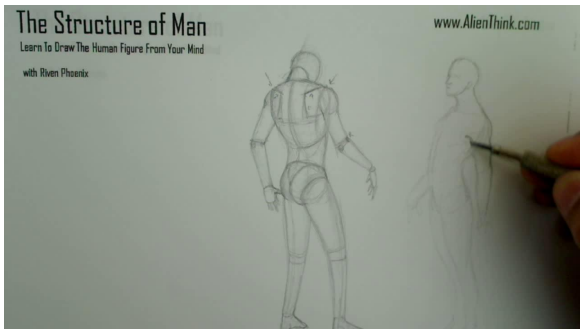
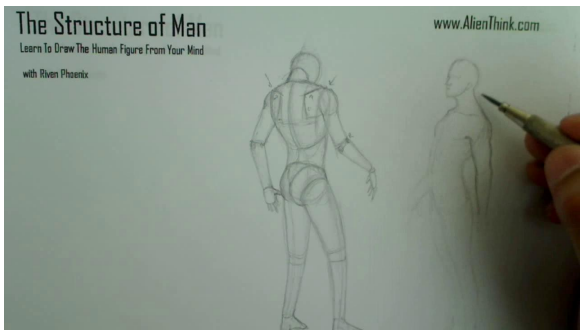
149		You don't have to do this exercise if I'm just showing you, well, you can still experiment with this by yourself as to what's going to happen, right?
150		Once you obviously get the understanding of this, you're going to be able to just do contour lines to understand what is it that you want to do, right?
151		It's just going to come down to this ability to what the Vinci was saying, right?
152		We're basically reflecting what the Vinci is stating through his drawings, right? That's what we're saying, right?

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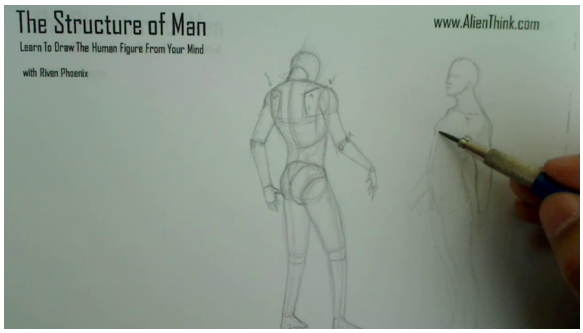
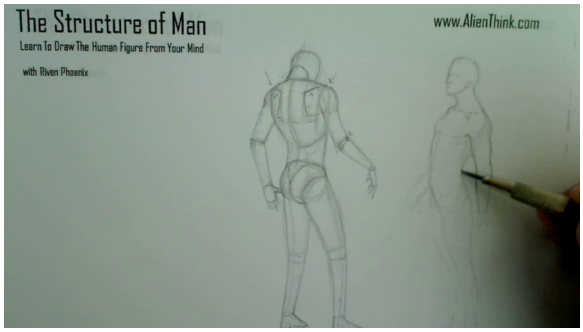
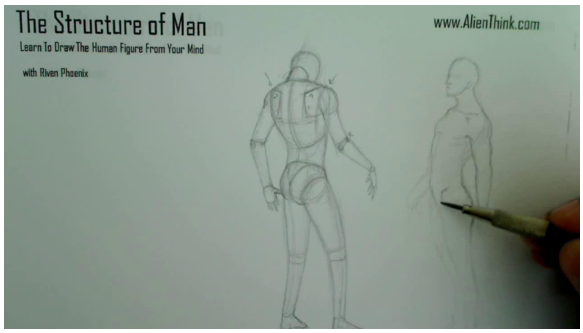
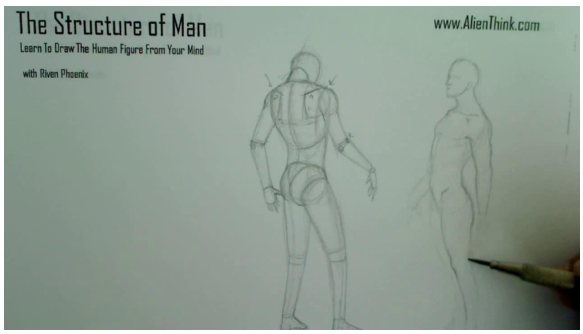
153		Right? Michael Angel and the Vinci, that's what they're basically stating through their drawings, what happens when you begin to grasp the concepts altogether?
154		It just starts to just become this one giant blob that we just understand what's going on with the figure, right?
155		So here I'm just showing you an example of this as to what's basically going to happen in the end, right?
156		That's what we want to happen.

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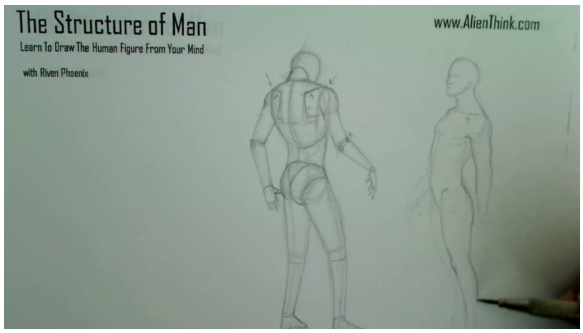
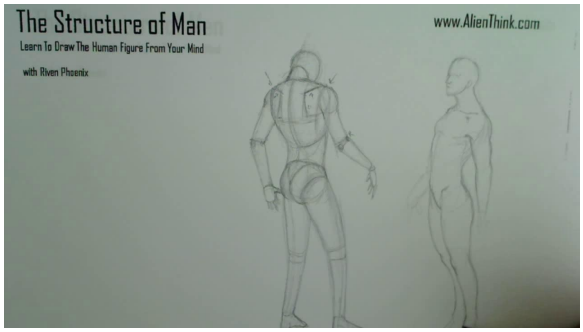
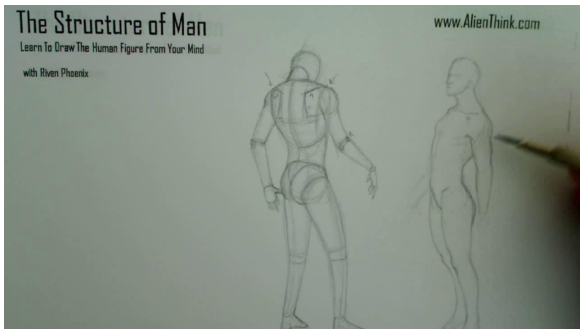
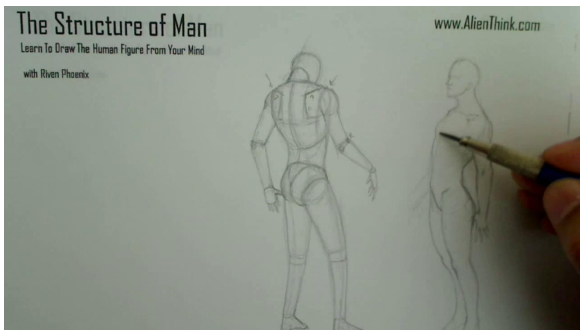
157		We know that all of this stuff is just going to become one idea where we can officially say that, yeah, we understand the concept of this idea of drawing from bliss as to how it's going to work.
158		Right, we can just draw it out in any kind of outline shape, right, and then fix the drawing up in every way that we want to write.
159		But you can see how faster this is and just conceptually being able to draw out figure like this, right?
160		And all these ideas can then be fixed up again, right? I can just draw out using this technique here, anything that we really want from the mind and just conceptually to say that, okay, this is the character design that I'm really looking for, right?

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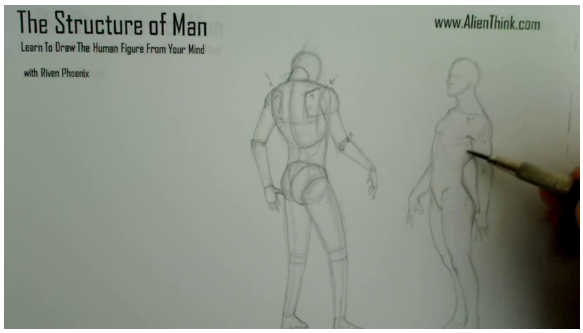
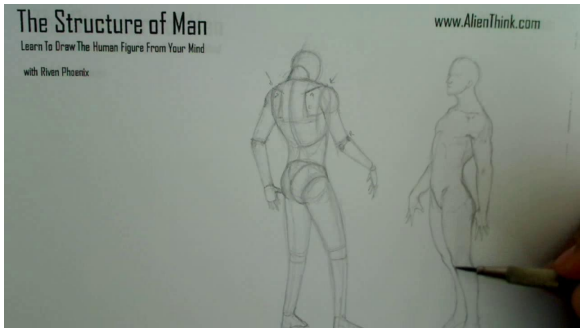
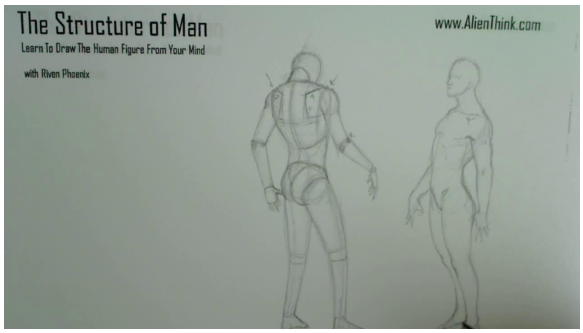
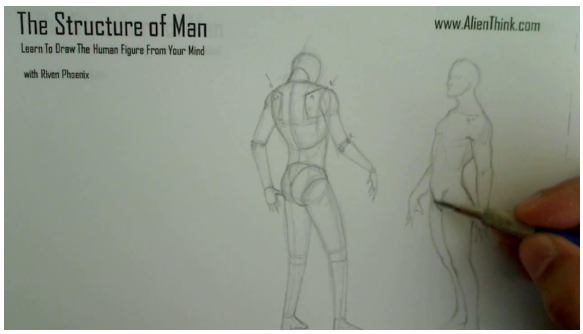
161		Or whatever, I'm just showing you the difference of this, right?
162		So you can still make this into perspective or whatever, right?
163		Mix that up a little bit more over here.
164		Right, so again, this concept here, see, this idea here, we know that over here, really the leg is over here, right?

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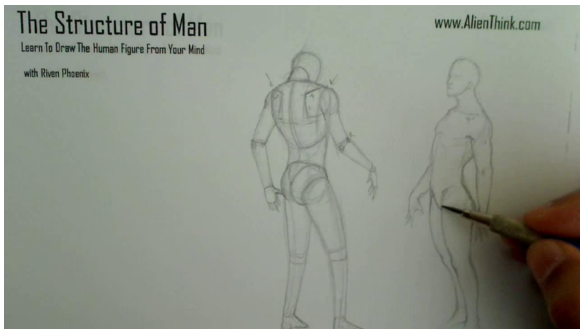
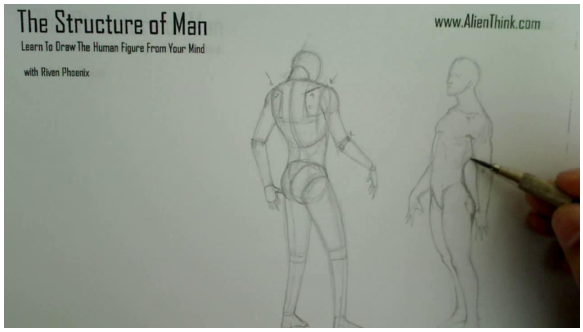
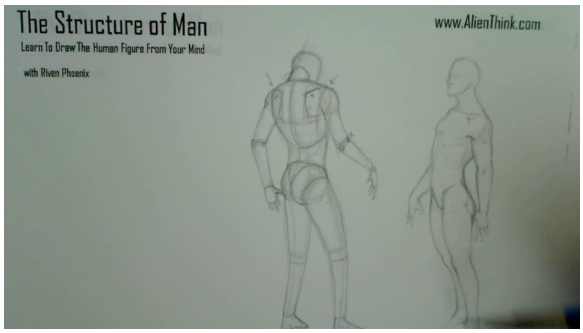
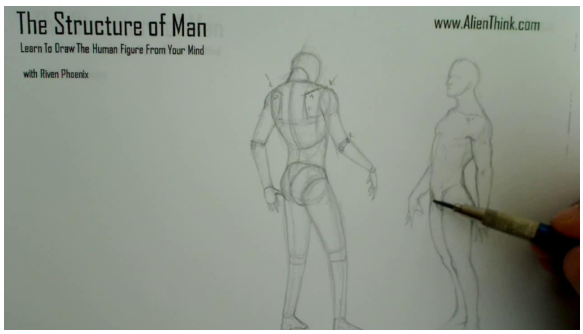
165		But we know that literally what you learn from this is what happens to this area over here, right? You'll get like this dip in the Botox area and stuff, right?
166		But this is what the Vinci is talking about, which he stated clearly that the artist must go through the experience of life drawing because these are coming all from life drawing, right?
167		You can do this for photographs if you want, it doesn't matter, right?
168		So you can see the way I did the legs is like this, this is twisted, this way, this is a little twisted, this way, right?

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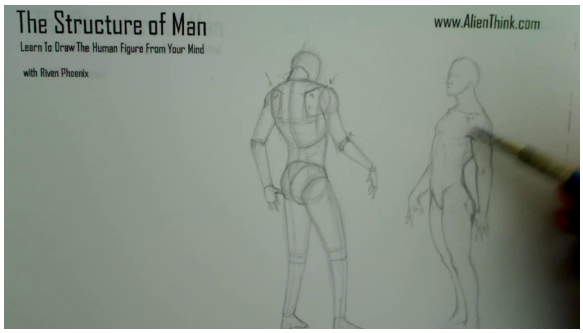
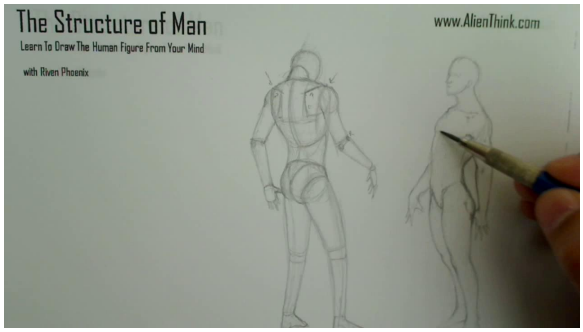
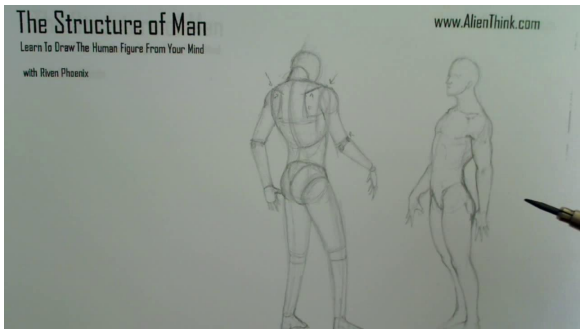
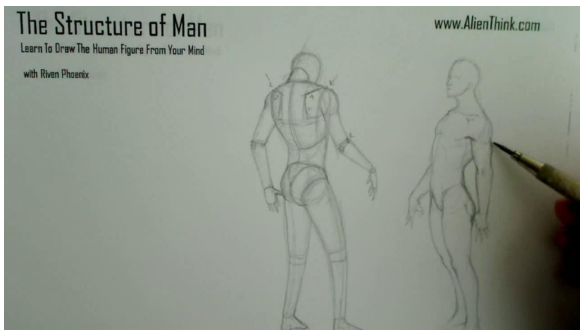
169		It doesn't have to be so schematic, it's just going to become an organic form, right?
170		Meaning that this is the same thing, if you look at the alien drawing that we did of the human face, right?
171		It was really our own rules, we were defining it, all the curves and all the muscles and this basically what it comes down to is that you just come up with your own lines based on the understandings of the human figure, right?
172		Once you understand how the muscles are, all of this is going to become obvious, right?

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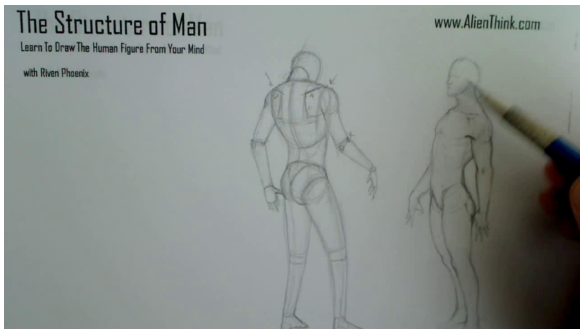
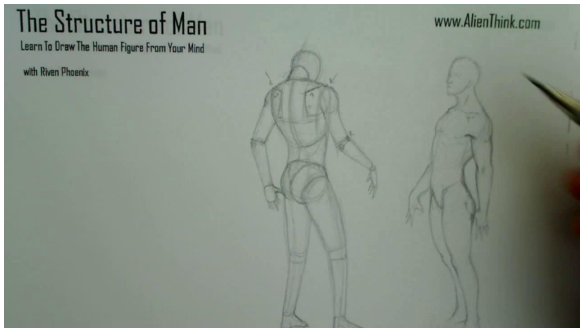
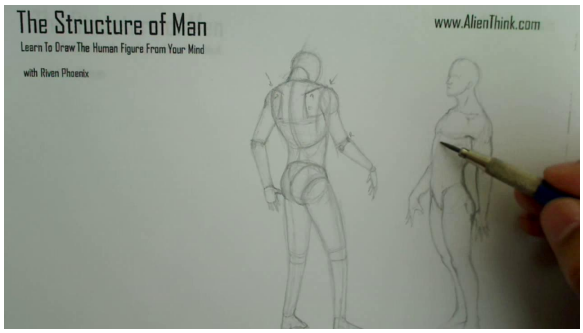
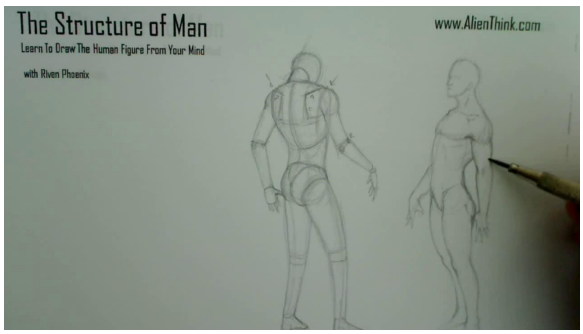
173		So this is the same concept of the blob in much more of a detailed form here is what I'm getting here, right?
174		So here if I just show you that if I just now start to shade this in, all the forms will now start to come out, right?
175		But all the forms will just start to automatically come out depending on what is it that we want to do?
176		And you can really like really realistic drawings, so here I'm just going to do a little bit of this right since we're on it anyways, right?

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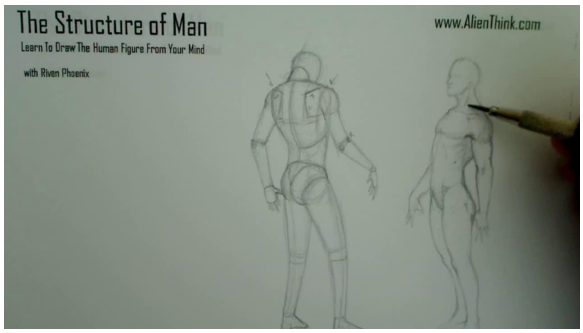
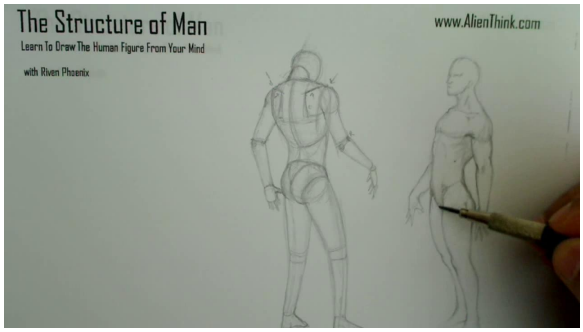
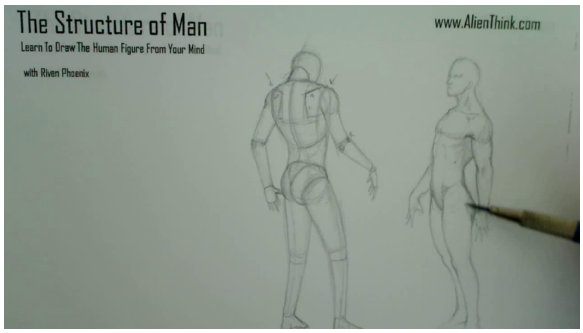
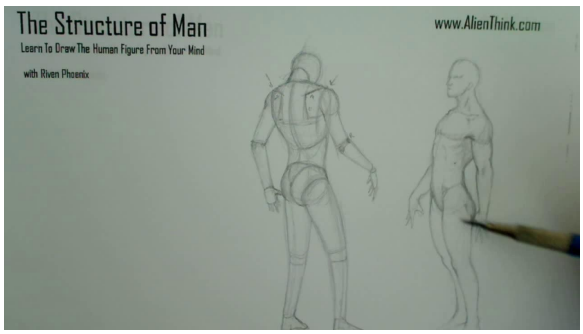
177		Once you understand the concept of the neck muscles, you're going to be able to do that same thing too.
178		Right, so this is basically just like you're writing your name, right?
179		Figure drawing basically becomes like a signature, right? So the question would be if we were asked, do we understand how to draw the human figure?
180		Our answer really what we want to do is we want to answer saying that yes, we understand how to draw the human figure, right?

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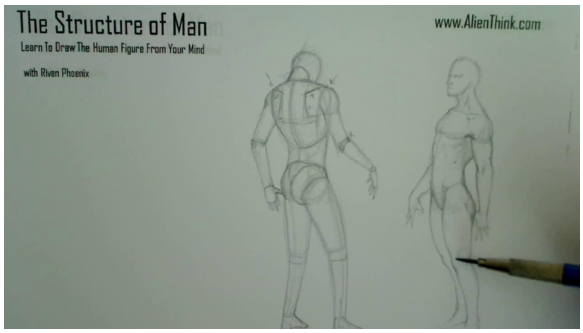
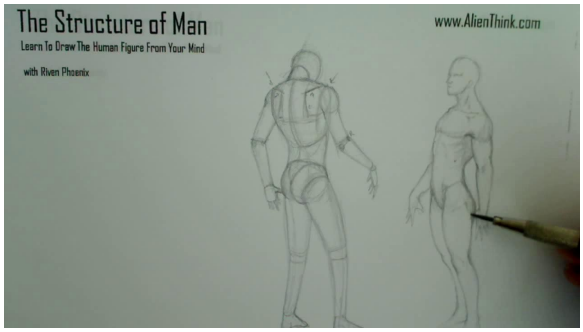
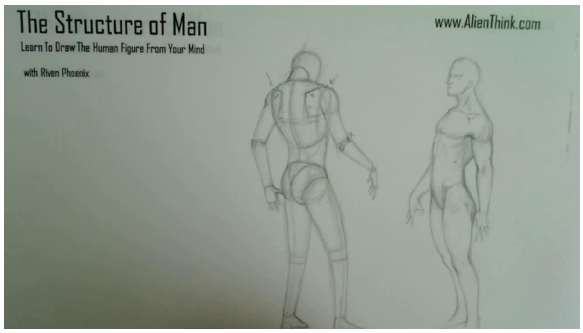
181		And that's what we are after in these ideas, right?
182		That's really like the question that we're trying to answer is that how do we get the mind to such a high level in figure drawing?
183		So I'll see you in the next lesson. Thanks.

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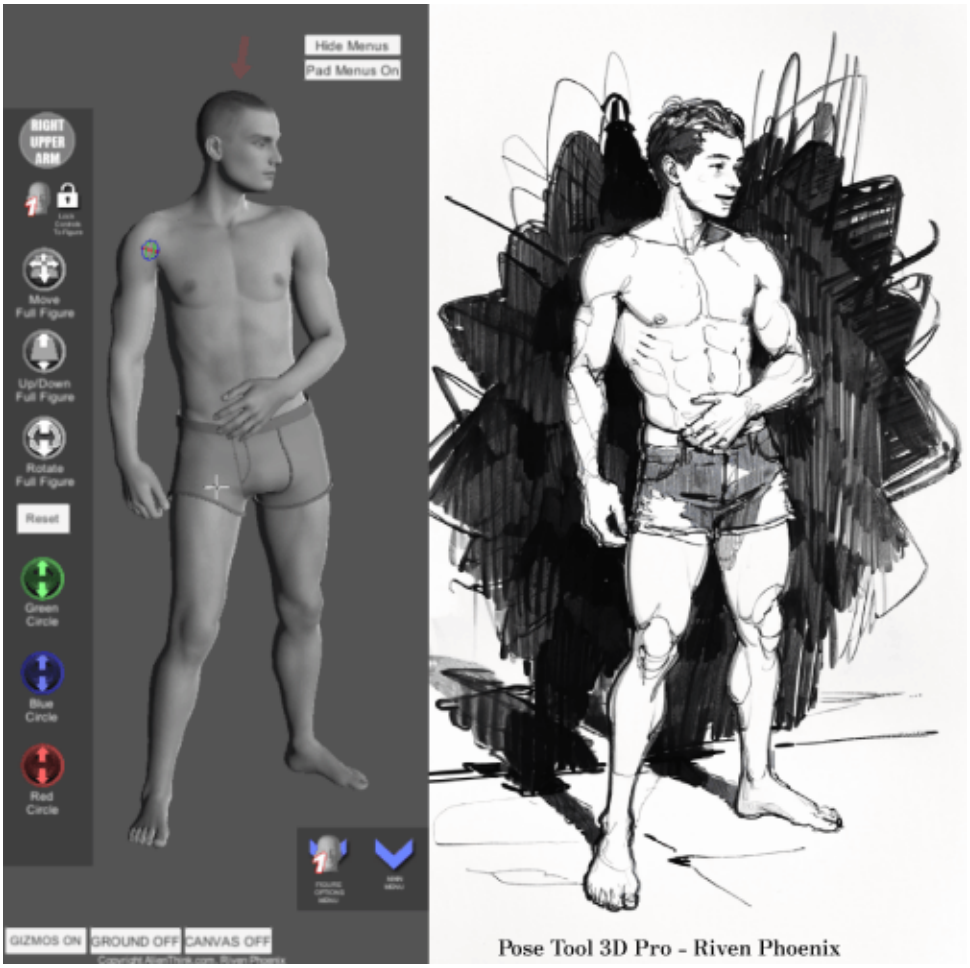

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